



ТРАГОМ ЗВУКА И ДЕПЕШЕ.
МУЗИКА И ДИПЛОМАТИЈА У ЗЕМЉАМА
ЈУГОИСТОЧНЕ ЕВРОПЕ (19–21. ВЕК)

Међународна научна конференција

Музиколошки институт САНУ
Београд, 16–17. мај 2019.

КЊИГА САЖЕТАКА

THE TUNES OF DIPLOMATIC AND MUSIC NOTES.
MUSIC AND DIPLOMACY IN SOUTHEAST EUROPE
(19th–21st CENTURY)

International conference

Institute of Musicology SASA
Belgrade, 16–17 May 2019

BOOK OF ABSTRACTS

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Музиколошки институт
Српске академије наука и уметности



Institute of Musicology
Serbian Academy of Sciences and Arts

Трагом звука и депеше. Музика и дипломатија у земљама Југоисточне Европе
(19–21. век)

Међународна научна конференција

КЊИГА САЖЕТАКА

The tunes of diplomatic and music notes. Music and diplomacy in Southeast Europe
(19th–21st century)

International conference

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Institute of Musicology
Serbian Academy of Sciences and Arts

Београд / Belgrade, 2019

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MA Marija Golubović (Institute of Musicology SASA, Belgrade)

ΠΡΟΓΡΑΜ



PROGRAMME

10.00–10.45 Регистрација / Registration

Музиколошки институт САНУ, Кнез Михаилова 36/IV / Institute of Musicology SASA, Knez Mihailova 36/IV

10.45–11.15 Отварање / Opening ceremony.

Српска академија наука и уметности, Кнез Михаилова 36, Сала 1, први спрат / Serbian Academy of Sciences and Arts, Knez Mihailova 36, Hall 1, 1st floor

- Светислав Божић (академик) / Svetislav Božić (academician)
- Катарина Томашевић (директор Музиколошког института САНУ) / Katarina Tomašević (director of the Institute of Musicology SASA)
- Весна Пено и Ивана Весић (иницијатори скупа) / Vesna Peno and Ivana Vesić (conference initiators)

11.15–12.15 Сесија 1 / Session 1

***Музика као оруђе дипломатије – општи поглед /
Music as a diplomatic tool – general observations***

Председавајући / Chairman: Весна Пено / Vesna Peno

- Биљана Милановић / Biljana Milanović (Музиколошки институт САНУ, Београд / Institute of Musicology SASA, Belgrade): *Historical studies of music and cultural diplomacy: towards a research agenda in subaltern Europe*
- Боштјан Удович / Boštjan Udovič (Факултет за друштвене науке Универзитета у Љубљани / Faculty of Social Sciences, University of Ljubljana): *Music as an instrument of statecraft: the case of Slovenia*
- Иван Ристић / Ivan Ristić (независни истраживач / independent researcher): *Music as a means of connection – music cooperation among the states of the 'Little Entente' in the interwar period*

12.15–12.30 Дискусија / Discussion**12.30–12.45 Пауза за кафу / Coffee break**

12.45–14.05 Сесија 2 / Session 2

Музика и дипломатска кретања у модерној Европи (18. и 19. век) / Music and diplomatic policies in modern Europe (18th and 19th century)

Председавајући / Chairman: Срђан Атанасовски / Srđan Atanasovski

- Суна Сунер / Suna Suner (Дон Хуан Архив, Беч / Don Juan Archive, Vienna): *DIPLOMATICA – A new series of Don Juan Archiv Wien. Studies on culture and diplomacy in Europe from the 15th to the 19th century*
- Ивана Томић Ферих / Ivana Tomić Ferić (Умјетничка академија Свеучилишта у Сплиту / Arts Academy University of Split): *Europeism of Dubrovnik and Dalmatian littoral at the end of the Enlightenment century: music and diplomatic ties of Luka and Miho Sorkočević, Julije Bajamonti and Ruđer Bošković*
- Весна Пено / Vesna Peno (Музиколошки институт САНУ, Београд / Institute of Musicology SASA, Belgrade), Горан Васин / Goran Vasin (Филозофски факултет Универзитета у Новом Саду / Faculty of Philosophy, University of Novi Sad): *Diplomatic engagement of Josif Rajačić – Metropolitan of all Orthodox Christians in the Habsburg Monarchy, in the project of creating Serbian national music*
- Лана Паћука / Lana Paćuka (Музичка академија Универзитета у Сарајеву / Music Academy, University of Sarajevo): *Music in Sarajevo diplomatic circles in the late 19th and early 20th century*

14.05–14.25 Дискусија / Discussion

14.25–16.00 Пауза / Intermission

16.00–16.40 Сесија 3 / Session 3

Музичари као дипломате / Musicians as diplomats

Председавајући / Chairman: Биљана Милановић / Biljana Milanović

- Ласло Стахо / László Stachó (Музичка академија Франц Лист, Будимпешта; Факултет музичке уметности Универзитета у Сегедину / Liszt Academy of Music, Budapest; Faculty of Music, University of Szeged): *Bartók and Central and South-Eastern Europe: deciphering an enigmatic Bartók melody*
- Ратомир Миликић / Ratomir Milikić (Институт за савремену историју, Београд / Institute of Contemporary History, Belgrade): *Petar Bingulac, a musicologist and music critic in diplomatic service*

16.40–16.50 Дискусија / Discussion

16.50–17.30 Сесија 4а / Session 4a

***Музика и дипломатска кретања током међуратног периода /
Music and diplomatic policies during the interwar period***

Председавајући / Chairman: Биљана Милановић / Biljana Milanović

- Мина Ђурић / Mina Đurić (Филолошки факултет Универзитета у Београду / Faculty of Philology, University of Belgrade): *The role of music in the diplomatic missions of Serbian writers*
- Драган Теодосић / Dragan Teodosić (Архив Југославије, Београд / Archives of Yugoslavia, Belgrade): *Yugoslav musicians' international tours in the interwar period – political aspects*

17.30–17.40 Дискусија / Discussion

Петак, 17. мај

Friday, May 17

11.00–12.20 Сесија 4б / Session 4b

***Музика и дипломатска кретања током међуратног периода /
Music and diplomatic policies during the interwar period***

Председавајући / Chairman: Катарина Томашевић / Katarina Tomašević

- Ивана Весић / Ivana Vesić (Музиколошки институт САНУ, Београд / Institute of Musicology SASA, Belgrade): *'Macedonian question' and the relations between Yugoslav and Bulgarian musicians in the 1920s*
- Стефанка Георгиева / Stefanka Georgieva (Педагошки факултет Тракијског универзитета, Стара Загора / Faculty of Pedagogy, University of Trakia, Stara Zagora): *Before and after 'The Treaty of Eternal Friendship'. Music and cultural contacts of Bulgaria and Yugoslavia during the 1930s (a typology attempt)*
- Срђан Атанасовски / Srđan Atanasovski (Музиколошки институт САНУ, Београд / Institute of Musicology SASA, Belgrade): *Music allies: French influences and role models in the 'Cvijeta Zuzorić' Society of Friends of Art*
- Ранка Гашић / Ranka Gašić (Институт за савремену историју, Београд / Institute of Contemporary History, Belgrade): *Belgrade music life as an instrument in global political polarization on the eve of the WWII*

12.20–12.40 Дискусија / Discussion

12.40–12.55 Пауза за кафе / Coffee break

12.55–13.35 Сесија 5а / Session 5a

Музика и дипломатија током и након Хладног рата / Music and diplomatic policies during and after the Cold War

Председавајући / Chairman: Срђан Атанасовски / Srđan Atanasovski

- Иван Хофман / Ivan Hofman (Архив Југославије, Београд / Archives of Yugoslavia, Belgrade): *The role of music folklore and folk dance amateurism in the Yugoslav Foreign Policy 1949–1971*
- Флоринела Попа / Florinela Popa (Државни универзитет за музику, Букурешт / National University of Music, Bucharest): *Music during the Cold War. A Romanian story*

13.35–13.45 Дискусија / Discussion

13.45–15.30 Пауза / Intermission

15.30–16.10 Сесија 5б / Session 5b

Музика и дипломатија током и након Хладног рата / Music and diplomatic policies during and after the Cold War

Председавајући / Chairman: Ивана Весић / Ivana Vesić

- Александра Колаковић / Aleksandra Kolaković (Институт за политичке студије, Београд / Institute for Political Studies, Belgrade): *Music and cultural diplomacy: promoting new Yugoslavia in France after 1945*
- Соња Здравкова Џепароска / Sonja Zdravkova Džeparoska (Универзитет Св. Кирило и Методије, Скопље / University Ss Cyril and Methodius, Skopje): *Macedonian dance as a cultural ambassador and promoter of national culture in the socialist Yugoslavia*

16.10–16.20 Дискусија / Discussion

16.20–17.20 Сесија 5ц / Session 5c

Музика и дипломатија током и након Хладног рата / Music and diplomatic policies during and after the Cold War

Председавајући / Chairman: Ивана Весић / Ivana Vesić

- Ленка Крупкова / Lenka Křupková (Филозофски факултет Палацког универзитета у Оломуцу / Faculty of Philosophy, Palacký University, Olomouc): *Ideologically progressive art' opposing Western avant-garde*

- Јулијана Папазова / Juliana Papazova (Универзитет Св. Кирило и Методије, Скопје / University Ss Cyril and Methodius, Skopje): The role of music in foreign policy of Socialist Federal Republic of Yugoslavia during the 1960s and 1970s – the cases of Esma Redžepova and Manjifiko
- Маја Васиљевић / Maja Vasiljević (Филозофски факултет Универзитета у Београду / Faculty of Philosophy, University of Belgrade): Music in the process of cultural cooperation between ‘non-aligned’ Yugoslavia and ‘neutral’ Finland from 1960s to 1980s

17.20–17.35 Дискусија / Discussion

17.35–17.50 Завршна разматрања / Final remarks

19.00 Конференцијска вечера / Conference dinner

САЖЕЦИ



ABSTRACTS

Historical studies of music and cultural diplomacy: towards a research agenda in subaltern Europe

Cultural diplomacy is usually considered to be an exchange of various aspects of culture among states and their citizens in their attempts to overcome differences and facilitate mutual understanding. The area of cultural diplomacy may include both statecraft and non-governmental agencies in the field of culture, reaching various social actors and groups that might not otherwise be engaged in traditional diplomatic activity. Cultural diplomacy is seen as a specific practice able to help in creating a fertile ground for policy-making processes and thus contributing to maintaining or changing of the status quo in international relations. Given the fact that cultural diplomacy is an object of interdisciplinary studies in humanities and social sciences, my aim is to discuss the term in relation to other concepts such as network diplomacy, public diplomacy, propaganda and soft power, and define the relevance of cultural diplomacy studies in musicology. My attention will be paid to the function of a cultural diplomacy concept in music of Southeast Europe. The main questions will arise around both cultural subalternity of the region and its attempts to build reputation and a position in different periods of musical history from the 19th century onwards. In this context, various examples from Serbian and Yugoslav past will be used in order to draw a path of possible research agenda related to a decentralised European musical history in which the concept of cultural diplomacy can be seen as one of its core elements.

БОШТЈАН УДОВИЧ / BOŠTJAN UDOVIČ

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Music as an instrument of statecraft: the case of Slovenia

Music can be an important instrument of strengthening a country's power in the international community. But a precondition for this is to be aware of the role of music and how important it is to use music as a tool in foreign policy and diplomacy. However, not every music genre is appropriate for statecraft empowerment, but what matters is national music, music that increases (sense of) national unity and music that contributes to the interest convergence of a country's citizens. Our analysis is based on quantitative data related to the role of 'Slovenian music' (defined by the respondents as the Oberkrainer/folk music) in establishing state policy. The analysis shows that students of social sciences and humanities support

the current state of affairs in developing national state politics and the events presenting a sort of connection, i.e. national celebrations. The survey results also indicate that students do not support changes in the usage of national music at state celebrations. At the same time, they also approve of the idea that each political party in Slovenia may have their own music, serving as a sort of a promotional tool.

ИВАН РИСТИЋ / IVAN RISTIĆ

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Music as a form of connection – musical cooperation between the states of the ‘Little Entente’ in the interwar period

In the wake of the First World War, a new geopolitical reality in Central and South-Eastern Europe was created. New states (Kingdom of Serbs, Croats and Slovenes and Czechoslovakia), constituted on the ruins of the Austro-Hungarian Empire, became a kind of ‘New Order guardians’ – utterly interested in preserving the political state of affairs created after the war. Out of fear of a possible Habsburg dynasty’s return to the throne and of the so-called ‘Hungarian revisionism’, but also in order to preserve the war victory accomplishments, the three powers – the Kingdom of SCS, Romania and Czechoslovakia created an alliance known as the Little Entente in 1920. The paper discusses music cooperation among the Little Entente allies – including individuals, organizations and institutions, especially in a wider, political context, i. e. in the context of political cooperation among the allies.

The research is based on primary and secondary historical sources: daily press, periodicals (magazines and journals), documents, as well as on relevant literature.

СУНА СУНЕР / SUNA SUNER

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DIPLOMATICA – A new series of Don Juan Archiv Wien. Studies on culture and diplomacy in Europe from the 15th to the 19th century

Don Juan Archiv Wien is a private research institute in Vienna dedicated to theatre history and cultural history, conducting scholarly and cultural projects mainly concerned with the history of theatre in Central and Mediterranean Europe. Between 2008 and 2016, Don Juan Archiv carried out a long-term research project of conference and publication

series, *Ottomania*, which is centralized on the cultural transfers between the Ottoman Empire and Europe with a focus on performing arts. The project *Ottomania*, the cooperation established within this project, and its results have yielded to launching of a new conference and publication series in 2016, *Diplomatica*. Mainly dedicated to the interrelations of culture and diplomacy, this new series focuses on the exploration of cultural aspects of diplomacy up to the end of the 18th century in European and Ottoman contexts, also including several studies on South-Eastern Europe. The first three editions of the *Diplomatica* series are currently being prepared: *Culture and Diplomacy*, *Gender and Diplomacy* and *Performance of Diplomacy in the Early Modern World*.

Beside these publications that are being worked on, *Fasti imperiali* is also a new project recently conceived by Don Juan Archiv, and its focus is on 'Culture and Diplomacy in Rome in the 17th and 18th Century', investigating Rome not only as the main 'diplomatic stage', but also the central 'diplomatic theatre stage' of Europe especially in the period between the late 17th century and mid-18th century. Both projects and their aspects might invite colleagues working in the field of arts and diplomacy for future cooperation.

ИВАНА ТОМИЋ ФЕРИЋ / IVANA TOMIĆ FERIĆ

Умјетничка академија Свеучилишта у Сплиту / Arts Academy University of Split
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Europeism of Dubrovnik and Dalmatian littoral at the end of the Enlightenment century: music and diplomatic ties of Luka and Miho Sorkočević, Julije Bajamonti and Ruđer Bošković

Following the life and creative paths of prominent Croatian encyclopaedists, musicians and diplomats in the context of their cities, Dubrovnik (Sorkočević, Bošković) and Split (Bajamonti), as well as in a wider context of their foreign activities and communication with contemporary European intellectuals - whether direct or by long-enduring epistolary links - we will try to answer how much our cultural (musical) present owes to the past and in what way and to what extent it marks the universal cultural and spiritual commitment today. The reception of different foreign cultures, convergences, influences and permeations, reception and transformation of ideas testify about intensive and continuous dialogue of cultural environments, circles and aspirations in this part of the Mediterranean. Generations of Croatian writers, philosophically and theologically educated scientists and artists, have been formed in major European university centres, gaining academic titles, publishing their works and holding lectures at foreign universities and academies, engaging at the same time with central issues and ideals of their time and carrying out the highest duties, both ecclesiastical and secular. All these characteristics are common to the mentioned historical persons who were a part of cultivated Europe and were involved in the political and social changes that not only impinged on them but caught them up in their whirlwind. Brothers

Luka and Miho Sorkočević (and later Luka's son Antun, also a diplomat and musician), took part in those changes being high rank officers of the Dubrovnik Republic, while a learned polymath from Split, Julije Bajamonti, exerted a specific influence on the cultural and social being of Croatian intellectuals, as well as on its presentation far outside the Croatian lands, with his versatility and epistolary dialogues. Bajamonti's open enthusiasm with the work of Ruđer Bošković, a famous Dubrovnik diplomat and scientist whose opus forms a respective epoch in the history of natural sciences, resulted in Requiem (Messa da morto) in F-major from 1787. for a male choir, solists and continuo, which Bajamonti, with the help of Luka Sorkočević, composed for the memorial service that the Republic organised in honor to Bošković in the Dubrovnik cathedral. Writing style of those Croatian Enlightenment followers is modern and close to the level of European classicist thoughts obvious in distancing from scholastic philosophy and its later branches, from the pathos similar to baroque tradition and oriented towards the practical reflection in which philosophy is linked to politics in order to create a rich, modern nation. In the field of music, the compositions of Bajamonti and Sorkočević fit into a compositional-technical framework of the so-called breakthrough period from the old, Baroque into a new, classic style and were an integral part of contemporary creative practice.

ВЕСНА ПЕНО, ГОРАН ВАСИН / VESNA PENO, GORAN VASIN

Музиколошки институт САНУ, Београд / Institute of Musicology SASA, Belgrade

Филозофски факултет Универзитета у Новом Саду / Faculty of Philosophy, University of Novi Sad

Diplomatic engagement of Josif Rajačić – Metropolitan of all Orthodox Christians in the Habsburg Monarchy, in the project of creating Serbian national music

During his almost two-decade long administration of the Karlovac Metropolitanate, patriarch Josif Rajačić developed a comprehensive activity in the preservation and improvement of the Serbs position in the Habsburg monarchy. Striving to protect the Serbian church and the Serbian people in the foreign empire, the church dignitary was strengthening ties with the Vienna and Russian courts by political and diplomatic means, especially in the wake of the 1848 Revolution. In the light of the diplomatic activities the church representative of the Serbs and all of the Greco-Christians had in the Habsburg monarchy, already known facts will be interpreted in a new way. The paper will also present new data regarding Rajačić's role in profiling the national music concept and affirmation of its main bearer - composer Kornelije Stanković. Based on available sources, the paper will reveal new findings concerning the cooperation of the spiritual patron with his protégé that stemmed from both current cultural tendencies of the time as well as from precisely defined diplomatic mission aiming at completely specific ecclesiastical and political goals.

Music in Sarajevo diplomatic circles in the late 19th and early 20th century

The paper follows traces of diplomatic memoirs, documents and correspondence related to Sarajevo musical life near the end of Ottoman administration and over forty-year long Austro-Hungarian presence in Bosnia and Herzegovina afterwards. As it will be shown, music – particularly that of Western European orientation, was a hallmark of diplomatic elite which, isolated from ‘common people’, had life habits and cultivated a style characteristic of European civic culture of the 19th and 20th century. Music parties, gatherings, theatre performances, cabaret and dance evenings took place out of a broader audience’s sight, and exclusivity was therefore the middle name of musical evenings and gatherings organized at consuls’, barons’ and baronesses’ homes. Although musical socializing during the turbulent socio-political times marked by a turn of big powers (Ottoman Empire and Austro-Hungarian Monarchy) on the territory of a small country such as Bosnia and Herzegovina took place ‘behind the closed door’, they were also one of the first traces of nourishing European musical practice in Sarajevo and Bosnia and Herzegovina. Music in a diplomatic environment soon changed its original purpose that focused on entertainment and pleasant leisure hours and became a powerful tool in propagating the civilizational mission of Austro-Hungarian Monarchy.

The paper will attempt to reconstruct the image of music within diplomatic circles based on available archival sources and periodicals, which will allow an insight into the nature of nourishing and consuming the pro-European oriented musical practice in the late 19th and early 20th century.

Bartók and Central and South-Eastern Europe: deciphering an enigmatic Bartók melody

Relying on my earlier analysis of Bartók’s *Concerto for Orchestra* (1943), I attempt to demonstrate that in its fourth movement, the author is transforming a well-known Hungarian operetta song with a nationalistic and irredentist connotation by means of a surprising

effect: to the original, simple-minded melody, Bartók adds a metric-rhythmic pattern characteristic of colinda melodies, i.e. Romanian folksongs with unusual changes of metre. However, the exact nature of this transformation of the operetta melody is not at all evident and remains unrevealed from those unfamiliar with both Central and Eastern European folk music and Bartók's political views and social values. Based on Bartók's views, expressed in his letters, and related musical examples, I argue that the transformation of the operetta song calls for a surprising hidden narrative: by means of its peculiar melodic and metrical transformation, Bartók not only withdraws himself from the connotation of the original melody but also formulates his extra-musical views on Central European cultural integrity, embracing the cultural heritage of Hungarians, Romanians and other ethnic groups that shared mutual animosity after the first World War.

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Petar Bingulac, a musicologist and music critic in diplomatic service

This paper sheds light on the diplomatic career of Petar Bingulac (1897–1990), a Renaissance man in every sense of the word, as he had obtained university degrees in law, music, theology and philosophy, and built an admirable career as a diplomat before the World War II.

The author has tried to reconstruct Bingulac's path to the Ministry of Foreign Affairs of the Kingdom of SCS/Yugoslavia that had its beginnings in 1925, when he defended a PhD thesis in Paris. Having successfully represented the country abroad, he returned to Yugoslavia late in 1940 when the war had already swept across Europe. The Ministry hasn't kept his personal file in its archives, but there are other documents that have made it possible for the author to paint a picture of Bingulac's diplomatic career.

His piano had always been the centre of his home, and a wide array of music sheets and records he would bring back home after each term testified most vividly to a permanent effort to develop his musical skills, talents and tastes.

What effectively ended his diplomatic career was the April War, a German-led attack on the Kingdom of Yugoslavia by the Axis powers, before his formal retirement early in 1944. As an army reserve officer, Bingulac was taken to a prisoner-of-war camp, the one in Strasbourg being one of his unfortunate POW destinations. Circumstances changed after the war, and he played an important albeit brief role in setting up a new foreign ministry, tailored to the needs of a new state, before he completely devoted himself to teaching at the Music Academy in Belgrade.

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The role of music in the diplomatic missions of Serbian writers

The aim of this paper is to present and problematize the function of music in diplomatic and other cultural missions of 20th-century Serbian writers, especially those of Milan Rakić, Jovan Dučić, Miloš Crnjanski, Rastko Petrović, Marko Ristić, and Stanislav Vinaver. The main hypothesis of this interdisciplinary research raises a question whether samples of diplomatic works, letters, memoirs and reviews published during and after their missions abroad contain musical observations. The research will discuss form, position, and function of musical comments in those texts, and the context of 'musical responses' of the above-mentioned authors reflecting changes in the understanding of culture and politics during the 20th century. The important question is whether and how those writers' musical observations influence general impression of political and cultural circumstances of Germany, Italy, Greece, Hungary, Russia and other countries during the 20th century. Why did Rakić need to have Beethoven's, Schumann's, Schubert's and Kalinikov's symphonies in 1911? Why was Mendelssohn important to Rastko Petrović in 1932? What were the differences in Vinaver's readings of Bach and Beethoven in relation to the revolution? The expected outcome of this paper is to investigate musical discourse in Serbian writers' texts during and after their diplomatic and cultural missions as a kind of a (meta)poetical aspect of cultural diplomacy and meta-musical discourse in culture.

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Yugoslav musicians' international tours in the interwar period – political aspects

The paper focuses on the issues behind the political aspects of Yugoslav musicians' international tours that took place between the two World Wars. More precisely, it deals with the state support to individuals and associations during their travels abroad, which constituted a part of the state propaganda the purpose of which was both to get the European and world public more closely acquainted with the musical riches of culturally different Yugoslav tradition, as well as the musicians' professional development in an international setting. The international tours would not have been possible were it not for the financial support that had to be approved by the Ministry of Finances, at the proposition of the Ministry of

Education, strictly regulated by the Ministry of Interior, and ultimately upon the decision of the Ministry of Foreign Affairs which was a supervisory of travelling abroad. For individuals, travelling abroad in the interwar period was a chance to get familiar with remote regions, with their wealth and achievements, as well as an ideal opportunity to summon knowledge from more developed countries, useful for their future work. On the other hand, for the state it was an opportunity to acquire professionals who would pass on the knowledge to next generations, but also to acquaint the international community with tradition and richness of its own culture. Musicians' tours inevitably led to a closer interaction with current social and political trends in the countries where they performed, bearing additional risk to the state that they could bring 'erroneous beliefs' from their travels and spread them within the borders of the Yugoslav state. However, it was also an ideal chance to diminish the rumours and mistrust spread against the Kingdom of Serbs, Croats and Slovenes/Yugoslavia, present in certain countries.

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'Macedonian question' and the relations between Yugoslav and Bulgarian musicians in the 1920s

The disputes over primacy to western Bulgarian territories that emerged between delegations of two neighbouring countries – the Kingdom of Serbs, Croats and Slovenes and the Kingdom of Bulgaria, in the Paris Peace conference in 1919 continued to taint their political relations in the following decade. As a consequence of dissatisfaction with ambitions of Yugoslav political elite to absorb parts of Bulgarian state to the newly founded South Slavic state, Bulgarian elites actualized the problem of cultural and political autonomy of Macedonians and reopened the so-called Macedonian question in the international public arena. The idea that the dominant Slavic ethnic group inhabiting the territory of Pirin, Aegean and Vardar Macedonia (Macedonians) had a right to express its individuality and attachment to Bulgarian nation and culture was widespread among Bulgarian politicians and intellectuals at the time and it was reproduced in their diplomatic and cultural activities. Parallel to Bulgarian struggle to preserve close ties with the Macedonians, Serbian political leaders and influential scholars worked on their assimilation, turning them both to the South Serbians and the Yugoslavs. The conflict of interests of neighbouring countries and their overall strained relations in the 1920s were reflected in the work of Yugoslav, specifically Serbian, and Bulgarian musicians, particularly in their initiatives in the sphere of music performance, publishing, criticism, melography, music research etc. Animosities over Macedonian question were mostly brought to light in the musicians' collaborative projects, but were also visible in the studies of traditional music from Macedonia. Their manifestations will be discussed in detail, taking into account narratives and activities of Serbian and Bulgarian musicians and

music experts not only from the interwar period, but also from the pre-WWI times. The aim is to explore how diplomatic issues between Yugoslavia and Bulgaria influenced intercultural relations between musicians of both countries and their understanding of traditional music from this part of Europe.

СТЕФАНКА ГЕОРГИЕВА / STEFANKA GEORGIEVA

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Before and after ‘The Treaty of Eternal Friendship’. Music and cultural contacts of Bulgaria and Yugoslavia during the 1930s (a typology attempt)

In the complicated and contradictory development of Bulgarian and Yugoslav relations, the 1930s of the 20th century were a period which was occupying the attention of Bulgarian historians for decades. At the time, politically isolated from its neighbours united in the ‘Balkan Pact’, Bulgaria undertook a number of diplomatic moves to establish friendly ties with The Kingdom of Yugoslavia. Drawing closer, sealed by ‘The Treaty of Eternal Friendship’ (1937), that resulted from currently coinciding interests of both countries, intensified bilateral contacts on various levels.

By discussing known and recently found materials, the essay is an attempt at typology of musical and cultural relations between Bulgaria and Yugoslavia in three relatively independent, yet simultaneously developing and mutually complementing phases. The first (1928–1931) commenced before the political connections began to thaw, by initiatives for more intensive musical cooperation (The First Belgrade Choral Society and Bulgarian Choral Union). The second (1933–1937) institutionalized contacts as a consequence of political ‘warming’ by the activity of Bulgarian-Yugoslavian Leagues in Belgrade and Sofia, initiating strategies for cooperation in the field of science, literature and arts. The central figure in this process was Dimo Kazasov (1886–1980), whose activity as a politician and plenipotentiary minister in Belgrade (1934) dragged him behind the political scene, and as a journalist and writer got him involved in the Bulgarian and Yugoslav cultural dialogue.

The third phase (1937–1940) marked a climax in musical and cultural exchange among the two countries, not only during the mentioned period, but also throughout the entire century. Here, the focus is on a series of concerts (Belgrade – Sofia, April 1937), performances, tours of composers, singers and conductors, organized as a result of favourable political circumstances after the ‘Treaty’ was signed.

Music allies: French influences and role models in ‘Cvijeta Zuzorić’ Society of Friends of Art

During the interwar period, France was seen as the main military and diplomatic ally of the Kingdom of Serbs, Croats and Slovenes, later Kingdom of Yugoslavia, and a guarantee of the fragile Versailles peace treaty. This relationship resulted in obvious French influence within the realm of art and culture in Yugoslavia. Moreover, the triumph of French cultural influence also reflected on a simmering conflict between Serbian and Croat elites in Yugoslavia, as the Serbian intellectuals were traditionally oriented towards Paris and France, unlike Croat (and Slovene) ones, who were a part of Central-European and Austro-Hungarian cultural sphere. In this paper, I will analyse French cultural influence on the example of music activities of ‘Cvijeta Zuzorić’ Society of Friends of Art. The society was established to promote modern art and young artists’ endeavours and it was tightly dependant on various state support mechanisms, participating in the promotion of the Karadorđević’s royal dynasty’s dominant ideology. I will trace the society’s music activities over its three working stages: the initial period, marked by annual artistic celebrations, the middle period and activities of ‘National conservatory’ (*Narodni konzervatorijum*) that included weekly concerts of varying quality, and the final period of public music competitions. I will map unequivocal picture of French artistic influence, which even meant overt modelling of certain commissioned and awarded compositions by following famous French models. However, I will also show how the anticipated notion of what was seen as French regressed from avant-garde surrealist art to academic impressionism during this period and I will discuss political and professional reasons standing behind this change.

Belgrade music life as an instrument in global political polarization on the eve of the WWII

Belgrade music life got increasingly dynamic in the wake of the WWI. The number of concerts was rapidly rising each year. Since the mid-1920s foreign musicians performed more often at Belgrade concert halls. Local musicians, as well as other artists, responded to general, politically inspired tendencies towards certain foreign cultures, most particularly to the German and the British ones. In the late 1930s, the political establishment was striving

to uphold the position of neutrality among antagonistic global factors. At the same time, institutions such as the British Council and the Deutsche Akademie were systematically promoting their respective cultures by organizing concerts in Belgrade, either using the governmental institutions (in case of Germany) or anglophile elite organizations (in case of Britain). Serbian composers, conductors and performers were highly sensitive to general spirit of antifascism. However, it was the Third Reich that made the most of already existing tremendous influence of German art music, German musicians and traditional education of Serbian musicians in the music centres of Central Europe.

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The role of music folklore and folk dance amateurism in the Yugoslav foreign policy 1949–1971

Conflict with the Cominform in 1948 was a turning point in the history of socialist Yugoslavia. The Yugoslav Communist Party invested great deal of effort to prove its loyalty to the Stalinist orthodoxy. Nevertheless, the country underwent complete isolation by the USSR and its allies. During 1949 Yugoslavia was living under constant pressure of possible military aggression and on a verge of total economic and political collapse. In such circumstances the governmental and party leaders were searching to find a way to preserve its independence.

From a foreign policy perspective, the only way to secure its independency was to call upon the USA and the West. The USA recognized the situation as an opportunity to threaten a monolithic alliance of communist countries. As a result, during 1950 the US started helping Yugoslavia by entering into a number of economic agreements. At the same time, Yugoslavia entered the international political arena by making its independent steps. However, there was a question whether Yugoslavia was able to be an equal economic partner to the West. Yugoslav leaders realized that art could be used as a successful tool in foreign policy. Federal government formed the Commission for Cultural Relations with Foreign Countries which organized all kinds of Yugoslav art manifestations abroad. The riches of Yugoslav music folklore, and consequently of choral music based on it, were a novelty and exotic for western audiences. As of 1950, the Yugoslav government started sending various performers and ensembles to prestigious festivals abroad. Such cultural policy remained to play a significant role in political propaganda in the West. In years to come, such policy was expanded towards the Warsaw Pact and towards newly established sovereign states grouped around Non-Aligned Movement.

Music during the Cold War. A Romanian story

This paper investigates the way Communist Romania's foreign policy between 1948 and 1989 influenced the musical relations with other states as well as the writings on music of the time

Our country's foreign affairs went through several stages, also evident in those diplomatic relations concerning music production and performance. The first, that of total subservience to Moscow, seeking to make other 'popular democracy' countries Romania's 'fraternal nations', which concurrently implied criticizing of the West and its 'decadent' music (the 1950s). There followed efforts in empowerment vis-à-vis the USSR, simultaneously with politics of relaxation regarding culture (at the beginning of the 1960s). A key moment in Romania's foreign policy, Nicolae Ceausescu's refusal to participate in the intervention of the Warsaw Pact in Czechoslovakia in 1968, led to growing international interest for him, as the West saw him as a dissident in the Eastern Bloc. As such, music-related events faithfully reflected President Richard Nixon's visit of 1969 or that of Ceausescu's to France and afterwards to the USA in 1970.

A paradox is that the autonomy Romania gained as concerns its foreign relations was countered by a disastrous nationalist-isolationist internal affair, inspired by China's and North Korea's 'cultural revolution'. By the so-called 'Theses' from July 1971, Ceausescu ordered a return to the socialist realism methods, under the label of 'socialist humanism'. Such measures, taken in the domain of culture, corroborated with severe austerity that Ceausescu enforced on the nation in order to pay the country's external debt, led Romania into a state of unprecedented isolation in the 1980s. Indicative of this stage is, for instance, the way George Enescu International Festival was organized in 1985 and 1988.

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Music and cultural diplomacy: promoting new Yugoslavia in France after 1945

After 1945, a new communist regime in Yugoslavia sought to establish cultural ties with the Western European countries using the tools of cultural diplomacy. France played a decisive political, economic and cultural role in the Kingdom of Yugoslavia (during the inter-war period), therefore was particularly significant for new Yugoslavia promotion. Marko

Ristić, a French student with abundant ties in French cultural circles, was the first Yugoslav ambassador in Paris after the Second World War. At that time, the arrival of artists from Yugoslavia to France had begun, as well as revival of cultural cooperation between the two countries. The aim of this paper is to explore the role of music in the cultural diplomacy of new Yugoslavia in France. Using the documents from the Diplomatic Archives of Serbia and the funds of Archives of Yugoslavia (primarily the Federal Committee for Foreign Cultural Relations), the paper would show the paths in which music was used in the arena of cultural exchange, propaganda and soft power. Special attention would be paid to institutional and personal contacts between French and Yugoslav artists, the role of the Association of Yugoslav Musical Artists, as well as the musicians' reports on cooperation with foreign artists and testimonies about the tours to France.

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Macedonian dance as a cultural ambassador and promoter of national culture in the socialist Yugoslavia

In the period of the federation (1945–1990), Yugoslav culture (music, performing and other arts) was used as a tool of cultural diplomacy to promote national cultures and identities. During this period, governmental bodies decided on the type of culture to be presented abroad. In the text, I focus on Macedonian dance. Macedonia was not an exception, many companies were touring and presenting Macedonian dance (traditional and ballet) and they were very carefully selected. Analysing the data from that period, it can be noted that ‘Tanec’ was an ensemble with the greatest number of tours and performances abroad, but also within the Yugoslav borders. It is interesting that ‘Tanec’ was one of the first traditional dancing and singing ensembles from the socialist bloc of countries visiting the United States. For that purpose, the repertoire was very carefully designed. The ballet ensemble of the Macedonian National Theatre used to choose national ballet productions with folk motifs and features for performing abroad. Such choice was a part of a strategy for the promotion of national heritage. Cultural diplomacy was a part of the Yugoslav government strategy, very detailed, precisely developed and projected, and it was a part of not only cultural, but also general politics.

‘Ideologically progressive art’ opposing Western avant-garde

Immediately after the Czechoslovak *coup d'état* in February 1948, which meant the ultimate end of the democratic ‘Czechoslovak state of Masaryk’, the Second International Congress of Composers and Music Critics took place in Prague. Its final proclamation, the so-called Prague Manifesto, became a starting point for the next course in music culture in Communist countries. The Manifesto aimed at finding a way out of a deep crisis of music and musical life at the time. Classical Music was blamed for being too individual, subjective, complex and fabricated in form. Both classical and popular music represented ‘two sides of the same inauspicious state of culture [...]’, the state of levelling cosmopolitanism. The congress participants officially joined fight against ‘formalism’ in music, proclaimed by Andrei Alexandrovich Zhdanov in his appearance at the All-Union Communist Party meeting in February 1948. The first factual congress of composers and music theoreticians took place in September the same year and expanded the conclusions of the International Congress, declaring the political duty of music to continue seeking creative support in the principles of Socialist Realism. The newly established Union of Czechoslovak Composers became the main authority for implementation of the Zhdanov doctrine. It was well-connected to the ruling Communist party, disposing of financial means as well as significant power. Its official regulations stated that the ‘value of an art piece’ was tied to adherence to state ideology, progressiveness, a folk character and comprehensibility. The only music periodical in the country at the time, ‘Hudební rozhledy’ (Musical Perspectives), became a communicator of the Union’s views. It was supposed to shape ideology and public taste. Another aim of the Union, as a political body of the Communist party, was the outward presentation of ideologically tested and approved music culture of the young people’s democratic state. The Union sent expeditions of artists abroad, first to ‘fraternal’ socialist countries and from 1956 on even to the Warsaw Autumn festival. Here, ‘ideologically progressive’ art was directly confronted with the avant-garde music of the West. Relying upon my studies of sources of the time (mainly written records of the Union’s meetings and periodicals), I will attempt to outline how official representatives of Czechoslovak music culture came to terms with this clash with foreign post-war avant-garde music.

The role of music in foreign policy of Socialist Federal Republic of Yugoslavia during the 1960s and 1970s – the cases of Esma Redžepova and Manjifiko

The policy of non-alignment or playing on the part of the so-called third side, belonging neither to the United States nor to the USSR, is one of central features of the SFRY (Socialist Federal Republic of Yugoslavia), whose key figure was its President Josip Broz Tito. While performing new diplomatic activities, collaborations, especially with the foundation of the Non-Aligned Movement in 1961, music activities were also included. In the biographies of a famous singer, 'the queen of Roma music', Esma Redžepova, and Manjifiko ensemble, performing Mexican music, the meetings with Yugoslav diplomatic corps were also mentioned, as well as their concerts in the SFRY and in the countries of the Non-Aligned Movement. Central points of the analysis are: short biographies of Esma Redžepova and Manjifiko - musical phases in their work, concert activities; the influence of the performances of Esma Redžepova and Roma music on SFR Yugoslavia and the countries of the Middle East in a political, diplomatic and economic aspect; the impact Manjifiko performances had in SFR Yugoslavia and abroad among diplomatic corps. The aim of this paper is to idiosyncratically analyse the performance styles of Esma Redžepova and Manjifiko so as to explore and presents the types of music engagements, activities in the promotion of Yugoslav diplomacy and vice versa to explore the attitudes of diplomatic corps towards the place of music in the foreign policy or diplomacy of the SFRY.

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Music in the process of cultural cooperation between 'non-aligned' Yugoslavia and 'neutral' Finland from 1960s to 1980s

In this paper, the author explores institutional cultural relations between the Socialist Federal Republic of Yugoslavia and the Republic of Finland from the 1960s to 1980s. Although the above mentioned countries cooperated in the fields of science and all arts

practices such as visual arts, architecture, literature, film etc. in this period, the focus of this paper is to analyse the role of music in a process of 'two countries' coming closer. Inspired by akin ideas of the two government high officials – Josip Broz Tito and Urho Kekkonen, the main goal of the paper is to point to the significance of relations between 'small countries' which neither belong to the East and West, but were important powers at the time of the world's division into the Eastern and Western Bloc. Relying upon the principle of pacifism, opposing 'arms race', and searching for other ways of cooperation in Europe, both countries exchanged their cultural values too. Music in their bilateral dialogue included many musicians, such as pianists, violinists, opera singers, chamber ensembles, and entire music manifestations, for instance, several exhibitions on Dubrovnik Summer Games etc. Therefore, this paper is focused on official institutional cultural dialogue between 'neutral' Finland and 'non-aligned' Yugoslavia, starting from the first Agreement in 1966 and the other in 1973, but also on other ways of two countries' approaching until the mid-1980s. In this paper, the author will present a part of extensive periodical and archival research of Serbian sources on Cold War period concerning the relations between Yugoslavia and Finland.

БЕЛЕШКЕ / NOTES

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